

NOBLE NUMBERS.

(By HERRICK, HERBERT and others.)

H. Walford Davies. Op. 28.

ENTRATA.

Andante. $\text{♩} = 72$.

pp (*mistico*)

1 *mp* (Cello Solo)

cresc. 2 *f* (Full Strings)

(*Ped.*)

p *cresc.*

ff *f*

(*Ped.*)

13017

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B

mf

(sempre con Pedale)

ff (Full Orch.)

3

(Trb. e Tuba)

sempre dim.

3

sempre dim.

p

morendo

4

mistico ppp

Nº 1. 'TIS HARD TO FIND GOD.

(Prelude, Quartet and Chorus.)

Lento e mesto. *SOLO. pp* *CORO. ppp*

Soprano. 'Tis hard to find God, 'tis hard to find

Contralto. 'Tis hard to find God, 'tis hard to find

Tenor. 'Tis hard to find God, 'tis hard to find

Bass. 'Tis hard to find God, 'tis hard to find

Lento e mesto. ♩ = 48. ten. pp

cresc. *SOLO e CORO. ff*

God, 'tis hard to find God, but to com - pre - hend Him

cresc. *SOLO e CORO. ff*

God, 'tis hard to find God, but to com-pre-hend Him

cresc. *SOLO e CORO. ff*

God, hard to find God, but to com - pre - hend Him

cresc. hard *SOLO e CORO. ff*

God, 'tis hard to find God, but to com - pre-hend Him

cresc.

p as He is *pp* is la - bour,
p as He is *pp* is la - bour,
p as He is *pp* is la - bour, is la - bour,
p as He is *pp* is la - bour with - out end, la -

SOPRANO SOLO.

pp la - bour with - out end.

SOPRANO CORO.

pp la - bour with - out end.

SOLO e CORO.

pp la - bour with - out end.

SOLO e CORO.

pp la - bour with - out end.

SOLO. la - bour with - out end.

pp la - bour with - out end.

ppp la - bour with - out end.

L'istesso tempo. $\text{♩} = \text{♩}$

ppp

pp

5

pp

6

mp molto espress.

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff contains several triplet chords and single notes, while the bass staff has a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The system concludes with a piano (*p*) marking and the instruction *(restlessly)*.

Second system of the musical score, continuing the piano introduction. It maintains the same musical texture with triplet figures in the treble and eighth-note accompaniment in the bass.

Third system of the musical score, marked with a large number '7'. It begins with a tremolo effect in both staves. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The system ends with a fermata over a chord.

Fourth system of the musical score, marked with a large number '8'. It begins with a *dim.* (diminuendo) marking. The treble staff has a melodic line with slurs, and the bass staff has a supporting accompaniment. The instruction *(dolente)* (sorrowful) is present. The system concludes with a *pp* (pianissimo) marking.

Fifth system of the musical score. It continues the melodic and accompanimental themes. The system ends with a triplet figure in the treble staff.

8 *p accel.* *molto cresc.*

9 *Più mosso.* *mf*

dim.

sempre pp *L.H.* *L.H.* *L.H.*

10

pp cresc. sempre accel.

System 10, measures 1-4. The music is in G major, 2/4 time. The right hand features a complex, rapid melodic line with many accidentals, while the left hand plays a steady eighth-note accompaniment. The first measure is marked *pp cresc.* and the fourth measure is marked *sempre accel.*

System 10, measures 5-8. The right hand continues with a rapid, intricate melodic pattern, and the left hand maintains the eighth-note accompaniment. The music shows a clear upward trajectory in pitch and intensity.

accel. e cresc.

System 10, measures 9-12. The right hand features triplets of eighth notes, and the left hand continues with eighth notes. The tempo and volume increase, as indicated by the *accel. e cresc.* marking.

sempre cresc.

System 10, measures 13-16. The right hand continues with triplets of eighth notes, and the left hand continues with eighth notes. The tempo and volume increase, as indicated by the *sempre cresc.* marking.

11
fff ff energico

System 11, measures 1-4. The right hand features triplets of eighth notes, and the left hand continues with eighth notes. The tempo and volume increase, as indicated by the *fff* and *ff energico* markings.

First system of musical notation, measures 1-11. The music is in 3/4 time, featuring complex chordal textures and melodic lines in both hands. A forte (*ff*) dynamic marking appears in measure 11.

Second system of musical notation, measures 12-21. Measure 12 is marked with a forte (*ff*) dynamic. The system includes triplet markings (3) and eighth-note patterns (8).

Third system of musical notation, measures 22-31. This system continues the complex textures with triplet markings (3) and eighth-note patterns (8). A forte (*ff*) dynamic marking is present in measure 29.

Fourth system of musical notation, measures 32-41. The music features dense chordal passages and triplet markings (3). A *subito* marking is present in measure 38, indicating a sudden change in dynamics or character.

Fifth system of musical notation, measures 42-51. The system begins with a forte (*f*) dynamic marking. It features a tempo change to **13 Allegro fervente.** and includes triplet markings (3) throughout.

sempre cresc.

14

*
SOLI e CORO.
CORO.
Soprano.

f

Contralto.

Tenor.

Bass.

'Tis hard to

'Tis hard to

'Tis hard to

'Tis hard to

* In all such places as this the soloists always should sing with the first voices of each part.

find God, hard, hard, hard,

find God, 'tis hard, hard,

find God, hard, hard, hard,

find God, 'tis hard, hard,

hard.

hard.

hard.

hard.

attacca il Coro

Nº 2. WEIGH ME THE FIRE. (Quartet and Chorus.)

Allegro.
SOLI.

ff Weigh me the fire;

ff Weigh me the fire;

ff Weigh me the fire;

ff Weigh me the fire;

Allegro. ♩ = 96.

f

mp molto cresc.

CORO.

f or can'st thou find A way to measure out the

f or can'st thou find A way to measure out the

f or can'st thou find A way to measure out the

f or can'st thou find A way to measure out the

ff *f*

wind;

wind;

wind;

wind;

p

SOLI. *f* 15

Dis-tin - guish all those floods _____ that are

Dis-tin - guish all those floods _____ that

Dis-tin-guish all those floods _____ that are

Dis-tin - guish all those floods _____ that are

cresc. **15** *sf* *mf*

CORO.

Mixed in the wa-te-ry the - - a - tre. And taste thou

are Mixed in the wa-te-ry the - a - tre. And taste thou

Mixed in the wa-te-ry the - - a - tre. And taste thou

Mixed in the wa-te-ry the - - a - tre. And taste thou

them as salt - less there As in their chan - nel, as in their

them as salt - less there As in their chan - - nel,

them as salt - less there As in their chan - - nel, as in their

them as salt - less there As in their chan - nel, as in their

16

chan - nel first they were.

first they were.

chan - nel first they were.

chan - nel first they were.

16

pp

SOLI e CORO.

mp

Tell me the peo-ple that do keep With-in the

mp

Tell me, tell me the peo-ple that do keep With-

mp

Tell me the peo-ple that do keep With - in the king - - doms, -

mp

Tell me the peo-ple that do keep With - - in the king - - doms,

p

king - doms of the deep, tell me.

- in the king - doms of the deep. Or

the king - doms of the deep, tell me.

of the deep. Or

cresc.

Or fetch me back that cloud a - gain, or fetch me

fetch me back that cloud a - gain, or fetch me

Or fetch me back, fetch me back that cloud a - gain, fetch

fetch me back that cloud, fetch

sf *più p*

8

back that cloud a - gain, Be - shi-vered, be - shi-vered in - to

back that cloud a - gain, Be - shi-vered in - to

back that cloud a - gain, Be - shi-vered, be - shi-vered, be - shi-vered

back that cloud a - gain, Be - shi-vered, be - shi-vered

p *dim.*

18 SOLO.

seeds of rain. Tell me the notes, seeds of rain. Tell me the notes, in - to seeds of rain. Tell me the notes, in - to seeds, to seeds of rain.

mf SOLO. *mf* SOLO. *mf* SOLO. *mf*

p e leggiero

SOLO e CORO.

dust, _____ sands, _____ tell me the notes, _____

dust, _____ sands, _____ tell me the notes, _____

notes, _____ dust, and sands, tell me the

SOLO.

Tell me the notes, _____ dust and sands,

dust, _____ sands and spears Of corn when

dust, _____ sands and spears Of corn _____ when _____

notes, _____ dust and spears Of corn when

SOLO e CORO.

tell me the notes, _____ sands and spears Of corn when

SOLO.

sum - - mer shakes his ears, when sum - -

SOLO.

sum - - mer shakes his ears, when sum - - mer,

SOLO.

sum - - mer shakes his ears, when sum - - mer shakes, when

SOLO.

sum - - mer shakes his ears, spears of corn when

- - - mer shakes his ears.

sum - - mer shakes his ears.

sum - - mer shakes his ears.

sum - - mer shakes his ears.

SOLI e CORO.

19 Molto sostenuto.

pp Shew me the world of stars, _____

pp Shew me the world of stars, _____

pp Shew me the stars, _____

pp Shew me the stars, _____

Molto sostenuto.

pp

sempre con Pedale.

SOLI.

CORO.

SOLI e CORO.

and whence, _____ and whence _____ They noise - less

and whence, _____ and whence _____ They noise - less

and whence, _____ and whence _____ They noise - less

and whence, _____ and whence _____ They noise - less

pp

spill their in - flu - ence:_____

spill their in - - - flu - ence:_____

spill their in - - - flu - ence:_____

spill their in - - - flu - ence:_____

pp *ppp*

20 *Vivo.* SOLI. *ff*

This, if thou can'st, -

ff

This, if thou can'st, -

ff

This, if thou can'st, -

ff

This, if thou can'st, -

20 *Vivo.*

f *sf* *sf*

CORO.

ff *molto cresc.*

This, if thou can'st,

ff *molto cresc.*

This, if thou can'st,

ff *molto cresc.*

This, if thou can'st,

ff *molto cresc.*

This, if thou can'st,

sf

SOLI e CORO.

lunga *ff* *p* *molto cresc.*

Then shew me Him, shew me Him, —

lunga *ff* *p* *molto cresc.*

Then shew me Him, shew me Him, —

lunga *ff* *p* *molto cresc.*

Then shew me Him, shew me Him, —

lunga *ff* *p* *molto cresc.*

Then shew me Him, shew me Him, —

lunga *p* *molto cresc.*

then shew me Him,

molto cresc.

Him, shew me Him That

molto cresc.

shew me Him That

molto cresc.

shew me Him That

molto cresc.

shew me Him That

21

Maestoso (Poco meno mosso.)
SOLI.

rides the glo - rious Cher - u - bim. This

rides the glo - rious Cher-u-bim.

rides the glo - - - rious Cher-u-bim.

rides the glo - rious Cher-u-bim.

21

Maestoso (Poco meno mosso.)
CORO.

rides the glo - rious Cher - u - bim, shew me

rides the glo - rious Cher - u -

rides the glo - - - rious Cher - u -

rides the glo - rious Cher - u -

21

Maestoso (Poco meno mosso.)

if thou canst.

This if thou canst.

This if thou canst.

This if thou canst.

Him that rides the glo - rious Cher - - u -

- bim, that rides the glo - rious

- bim, that rides the glo - rious

- bim, that rides the glo - rious

22

Molto maestoso.

Then _____ shew _____ me Him,

Then _____ shew _____ me Him,

Then _____ shew _____ me Him,

Then _____ shew _____ me Him,

22

Molto maestoso.

- bim, _____ that rides _____

Cher - - u - bim, that rides _____ the

Cher - u - bim, that rides _____

Cher - - u - bim, that rides, _____ that _____

Molto maestoso.

22

shew me Him, shew me Him that

shew me Him that rides,

shew me Him that rides,

shew me Him that rides

that

glo - - rious Cher - u - bim, shew me Him that

rides, that rides

rides, that rides

rides, that rides

that rides

that rides

the glo - - rious, glo -

rides, that rides

rides,

the glo - - - rious glo - - -

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Adagio.

the glo - rious Cher - u - bim, Then shew me Him, -

the glo - rious Cher - u - bim, Then shew me Him, -

the glo - rious Cher - u - bim, Then shew me Him, -

- rious Cher - u - bim shew me Him, Then shew me Him, -

Adagio.

the glo - rious Cherubim,

the glo - rious Cher - u - bim,

rious Cher - u - bim, shew me Him,

the Cher - u - bim, shew me Him,

Adagio.

a tempo 23 *f* *allarg.* *ff*

Him that rides the glo - rious

a tempo *f* *allarg.* *ff*

Him that rides the glo - rious

a tempo *f* *allarg.* *ff*

Him that rides the glo - rious

a tempo *f* *allarg.* *ff*

Him that rides the glo - rious

a tempo 23 *f* *allarg.* *ff*

that rides the glo - rious, glo - rious

a tempo *f* *allarg.* *ff*

that rides the glo - rious

a tempo *f* *allarg.* *ff*

that rides the glo - rious, glo - rious

a tempo *f* *allarg.* *ff*

that rides the glo - rious, glo - rious

a tempo 23 *f* *allarg.*

ritard. *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

ritard. *a tempo* *ff*

Cher - u - bim, shew me Him!

ritard. *a tempo* *ff*

Cher - u - bim, shew me Him!

ritard. *a tempo* *ff*

Cher - u - bim, shew me Him!

ritard. *a tempo* *ff*

Cher - u - bim, shew me Him!

ritard. *a tempo* *ff* *Lento.* *ff*

Cher - u - bim, shew me Him!

No 3. WHITHER, O WHITHER.

(Solo. Contralto.)

Andante con moto.

p *pp*

(*espress.*) *pp*

24 *p*

Whi-ther, O whi-ther

art Thou fled, My Lord, my Love?— My searches are my dai-ly bread,

Yet ne - ver prove, *cresc.* yet, yet

f *dim. e rit. a piacere* 25 *pp*
ne - - ver prove.

(rit.) *p (a tempo)*

p *cresc.*
My knees pierce the earth, mine eyes the sky; And yet, and yet the sphere And

p *cresc.*
cen-tre both to me de - ny That Thou, that Thou art there, —

pp

f *dim. e rit.* **26** *a tempo*

That Thou art there.

rit. *p*

pp *pp cresc.*

I sent a sigh to seek Thee out, Deep drawn in

pp *pp*

cresc. *f* *molto rit. e dim.*

pain, Wing'd like an arrow: but my scout Re- turns in

p *f molto rit.*

27 *a tempo* *cresc.*

vain. Where is my God? What

ppp *a tempo* *cresc.*

cresc.

hid-den place con - ceals Thee still? ——— What cov-ert dare eclipse Thy

cresc. *f*

face? ——— Is it ——— Thy

f dim. *pp*

f *pp*

28

will? —

pp *dolente*

pp *dim.* *lunga*